

The Cinema and Salon Orchestra

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Orchestration: Violin, Violin obligato, Cello, Bass, Flute, Cornet, Trombone, Drums.
Piano-Conductor.

- | | |
|--|-------------------|
| 1. A TWILIGHT IDYL (Intermezzo) | P. A. Schaecker |
| 2. "CECILIA" (Waltz) | J. E. Philie |
| 3. EDELWEISS (Gavotte) | R. Tourbie |
| 4. FAIRY DANCE | D. Dick Slater |
| 5. HAYMAKERS' MARCH | J. H. Zimmermann |
| 6. IDEALE (Valse Lente) | A. Bonisignore |
| 7. "IRIS" (Intermezzo) | P. Renard |
| 8. "LILACS" (Song) | C. W. Cadman |
| 9. LOLA (Italian Serenade) | C. Friedemann |
| 10. LOVE'S LONGING (Italian Guitar Serenade) | C. Friedemann |
| 11. MARCH OF THE HEROES | D. Dick Slater |
| 12. MOCKING EYES (Valse brillante) | B. R. Anthony |
| 13. MOONBEAMS ON THE LAKE | J. F. Fitzpatrick |
| 14. MOONLIGHT ON THE WANGANUI | M. Heller |
| 15. NOCTURNE | D. Dick Slater |
| 16. NO SURRENDER (March) | R. S. Morrison |
| 17. ON TO TRIUMPH (March) | D. Spooner |
| 18. PAS DES FLEURS (Valse Lente) | H. Courbet |
| 19. PIZZICATO - ARABESQUE (Intermezzo) | G. Fauchetti |
| 20. SNOWFLAKES (Intermezzo) | Th. Thiele |
| 21. SUNSET ON THE ST. LAWRENCE | M. Heller |
| 22. VALSE EPISODE | C. W. Kern |
| 23. VALSE VENITIENNE | L. Ringuet |
| 24. YELLOW BUTTERFLIES | M. Loeb-Evans |

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* May be played as Cornet Solo with Orch. accompaniment

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SUNSET ON THE ST LAWRENCE.

1

PIANO-CONDUCTOR.

VALSE.

M. HELLER.

Poco lento.

rit.

INTRO

mf TUTTUS DIS

mp Str. Clar.
Bass Horn.

Tempo di Valse.

Fl & Ctr
2nd time

Brass & Tria
2nd time

to Coda

Viol & Vla

Cor

Euph.

TUTTI

Fl. Clar.

Fl. Cl.

TUTTI

1 2

rit.

SUNSET ON THE ST LAWRENCE.

VALSE.

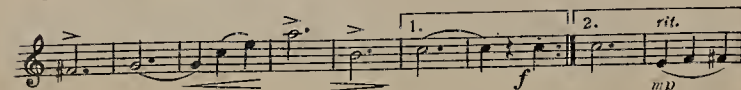
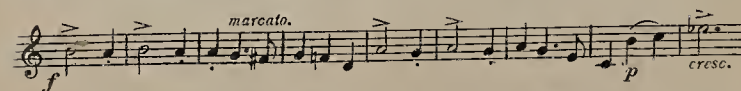
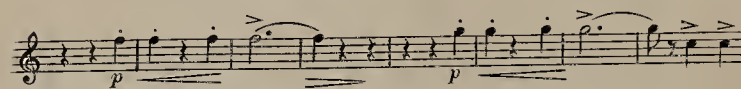
M. HELLER.

Intro.

Poco lento.

Valse.

2nd time only.



Cornet in Bb.

3

p

cresc.

f *dim.*

p *p* *p* *p*

p *p*

cresc. *f* *ff*

dim. *f* *1* *ril.*

CODA. *f* *cresc.* *ff* *ril.*

a tempo.

Clarinet in Bb.

SUNSET ON THE ST. LAWRENCE.

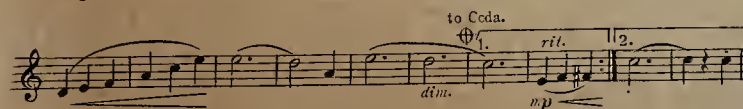
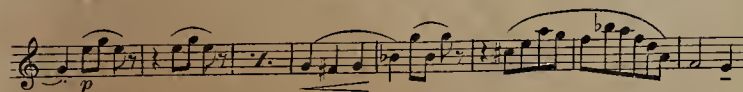
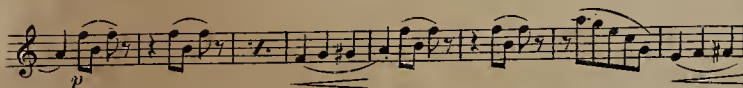
VALSE.

M. HELLER.

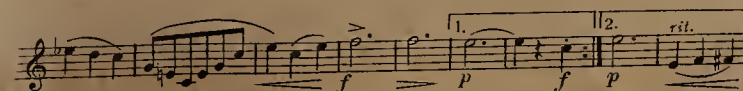
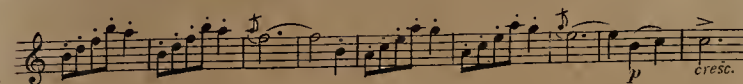
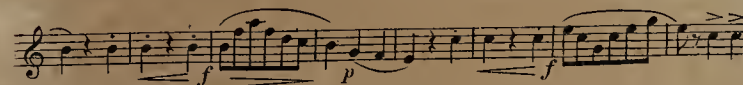
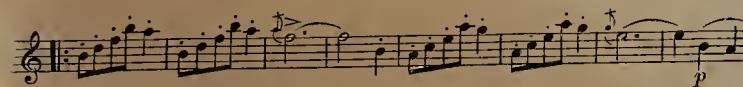
Intro.
Poco lento.*mf*

Valse.

8/8 2nd time only.



to Coda.



p *p* *p* *dim.* *p* *p* *p* *p* *cresc.* *f* *mf* *dim.* *p* *f* *rit.* *mp* *CODA.* *f* *rit.* *ff* *a tempo.*

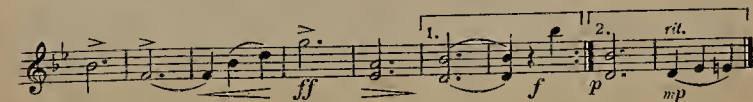
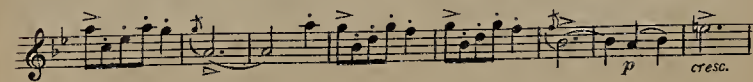
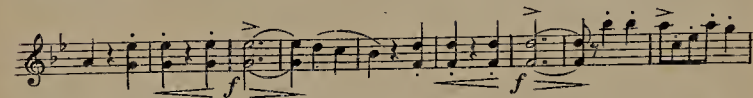
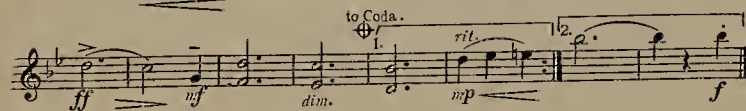
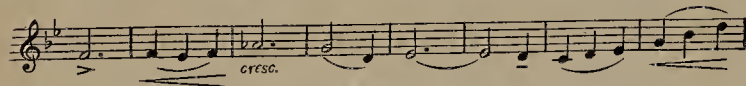
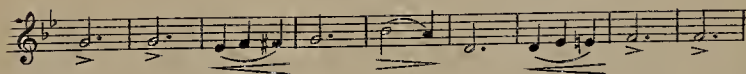
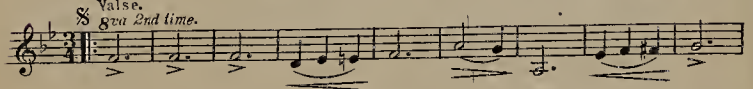
SUNSET ON THE ST. LAWRENCE. VALSE.

M. HELLER.

Intro.
 Poco lento.



Valse.
 8va 2nd time.



Violin obligato.

3

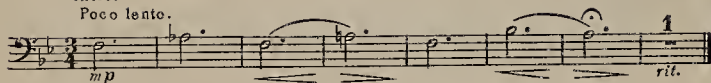
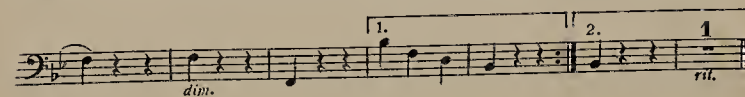
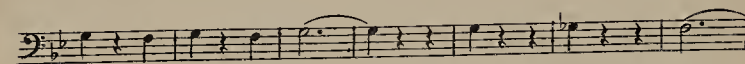
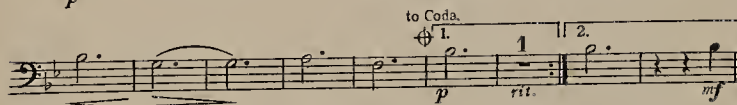
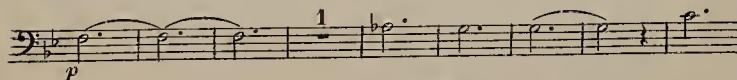
Violin obligato musical score, page 3. The score consists of ten staves of music in G major (one sharp). It includes various dynamics (p, f, ff, mf, dim., cresc., rit.), articulation (accents), and a coda section marked with a circled cross. The tempo is marked 'a tempo' at the bottom.

Trombone.

SUNSET ON THE ST. LAWRENCE.

VALSE.

M HELLER.

Intro.
Poco lento.Valse.
2nd time only.

3

F.H. 1248.

SUNSET ON THE ST LAWRENCE.

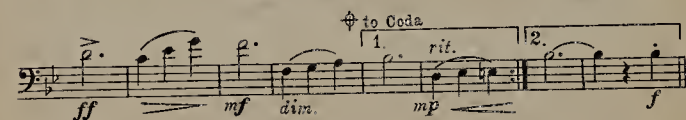
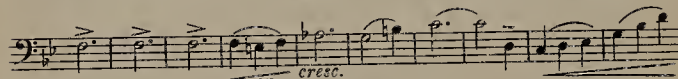
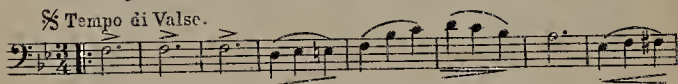
VALSE.

CELLO.

M. HELLER.

Poco lento.

♩ *Tempo di Valse.*



CELLO.

3

a tempo

cresc.

ff *mf* *dim.*

p *p* *p*

p *p* *p*

p *p* *cresc.* *f*

mf *dim.* *p*

f *mp* *rit.* *SS*

rit. *a tempo*

ff *f* *cresc.*

1 2

♢ CODA.

VALSE.

M. HELLER.

INTRO.

Poco lento.

M. HELLMER.

INTRO. mf rit.

♩ Tempo di Valse.

♩ *Tempo di Valse.*

p

[illegible]

to Coda

to Coda

1. 1. 2.

ff *mf* *dim.* *rit.*

f

A musical staff in bass clef showing notes G₂, F₂, E₂, D₂. The first two notes are tied across measures. Dynamics include piano (*p*) and forte (*f*). There are slurs over groups of notes and accents (>) above some notes.

p cresc.

BASS.

3

a tempo

p

1

1

1

cresc.

ff *mf* *dim.*

p *p* *p*

p *p* *p* *cresc.* *f*

mf *dim.* *p*

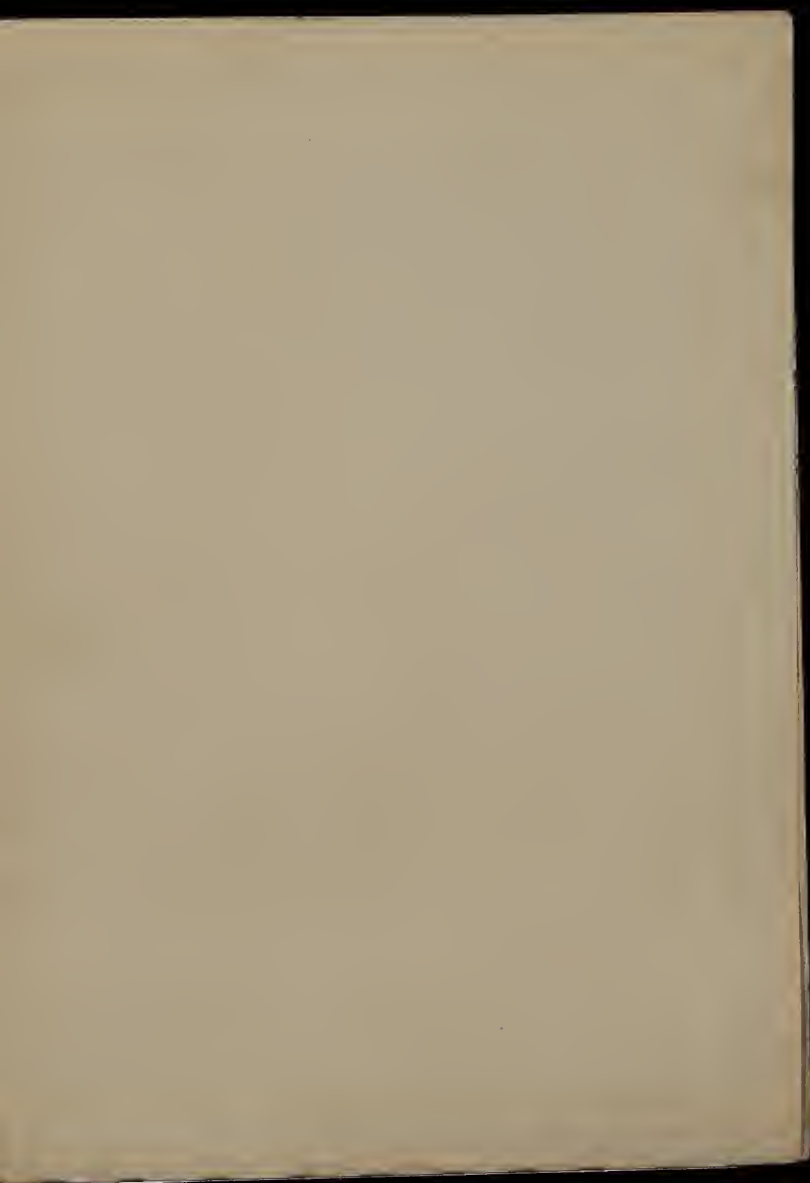
1 % *rit.*

f

♢ CODA *f* *cresc.*

rit. *a tempo*

ff



SUNSET ON THE ST. LAWRENCE

FLUTES.

VALSE.

M. HELLER.

Poco lento.
4 Obce

Tempo di Valse.
Flute

mp 2nd time only

mf

rit.

cresc.

ff

mf

dim.

rit.

to Coda

1.

2.

Piccolo

f

p

1

f

2

FLUTES.

3

LES PÊCHES.

Handwritten musical score for a piano piece. The score is written on two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The piece begins with a treble staff containing a series of eighth notes, followed by a bass staff with a single note. The melody continues with a series of eighth notes, followed by a bass staff with a single note. The piece concludes with a treble staff containing a series of eighth notes, followed by a bass staff with a single note. The word "cres." is written above the final measure of the bass staff.

Allegretto

1. 2. rit.

ff *p* *f* *p* *f*

a tempo
Flute. 
mf

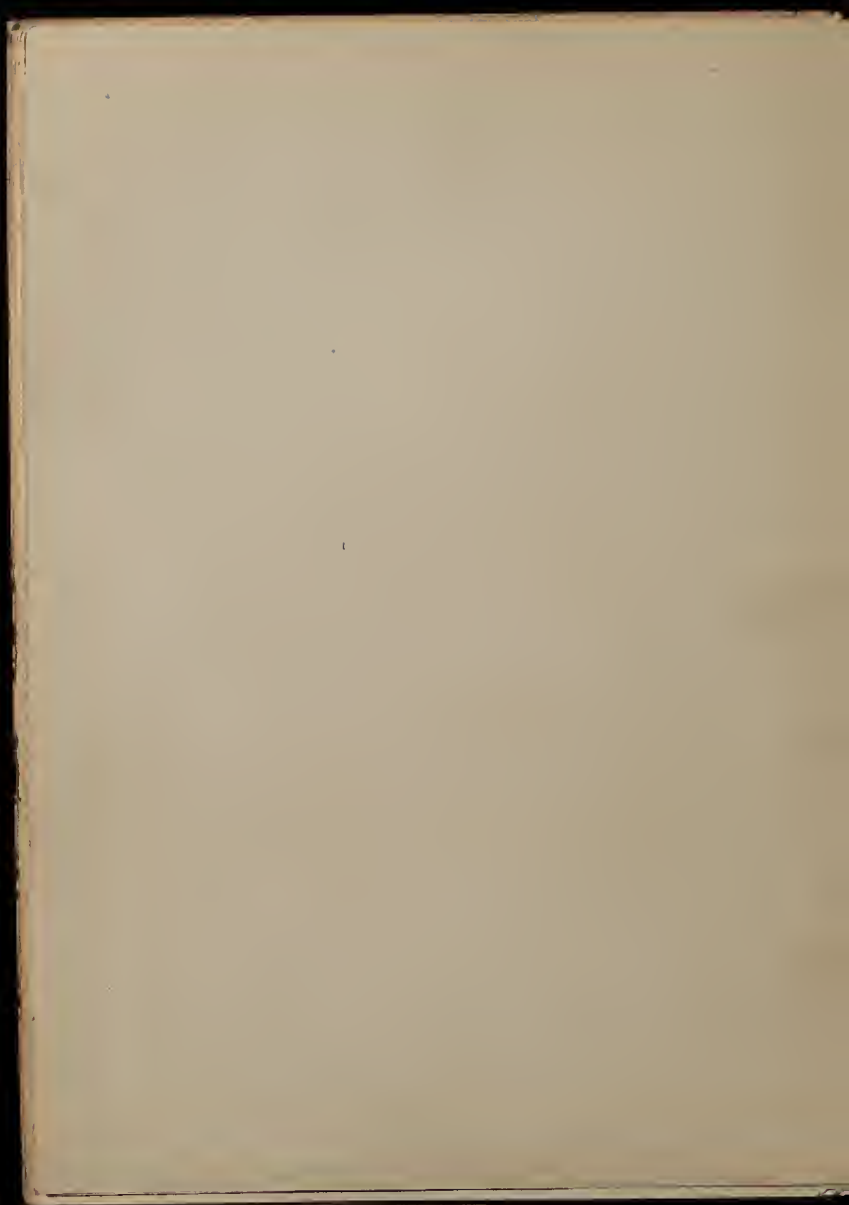
The first staff of music is in treble clef with a key signature of one flat (B-flat). It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note G4. This is followed by a double bar line with repeat dots. After the repeat, there is a quarter rest, a quarter note G4, an eighth note A4, and a quarter note G4. This is followed by a quarter note F4, an eighth note G4, and a quarter note F4. The staff ends with a quarter note E4.

The first system of the musical score for 'The Song of the Lark' is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The music begins with a series of eighth and sixteenth notes, followed by a half note. The dynamics are marked 'ff' (fortissimo) and 'mf' (mezzo-forte). The phrase 'dim.' (diminuendo) is written below the staff. The system ends with a double bar line and a repeat sign.

16 *p* *p* *cres.* *f*

mf *dim.* **♩ CODA.** *p* *>* *>*

Both. *rit.* *f* Fl. & Picc. *crs.*



VALSE.

1st VIOLIN. (Conductor.)

Poco lento. M. HELLER.
 INTRO. rit.

Poco lento.

rit.

Tempo di Valse.
8va 2nd time

c. Tempo di Valse.

8va 2nd time

CTESC.

Musical score for the first system of "The Swan Song". It features a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The tempo is marked "Andante". The dynamics are marked as *ff* (fortissimo), *mf* (mezzo-forte), *dim.* (diminuendo), *mp* (mezzo-piano), and *f* (forte). The score includes a first ending marked "1. rit." (ritardando) and a second ending marked "2.". Above the first ending, there is a bracketed instruction "to Coda".

to Coda

1. rit

[illegible]

The first system of the musical score for 'The Swan Song' is in 2/4 time, featuring a treble clef and a key signature of one flat (B-flat). The melody begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The dynamics are marked as *ff* (fortissimo), *p* (piano), *f* (forte), *p* (piano), and *mp* (mezzo-piano). The tempo is marked as *rit.* (ritardando). The system concludes with a double bar line.

1.

rit

22

2

p

P.

10

1st VIOLIN.

3

a tempo

cresc.

ff *mf* *dim.*

3^{va} 2nd time

p *p* *p*

p *p* *p*

p *p* *cresc.* *f*

mf *dim.* *p*

f *rit.* *mp* *f* *cresc.*

rit. *a tempo* *ff*

♢ CODA.

PIANO-CONDUCTOR.

3

This page contains five systems of musical notation for a piano. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The first system begins with a piano (*mp*) dynamic marking. The notation includes various musical elements such as eighth and sixteenth notes, rests, and chords. The second system features a fermata over a note in the treble staff. The third system includes a trill (tr) in the treble staff. The fourth system has a fermata over a note in the treble staff. The fifth system includes a trill (tr) in the treble staff and a mezzo-forte (*mf*) dynamic marking in the bass staff. The page ends with a double bar line and a key signature change to one flat (B-flat).

Brass tacet

Brass tacet

p

p

[illegible]

Musical score for "Tutti" from "L'Espresso" by Franz Liszt. The score is for piano and features a grand staff with a vocal line (Clef C) and a piano accompaniment (Clef F). The tempo is marked "Tutti" and the dynamics range from "p" (piano) to "f" (forte). The key signature is one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings.

The musical score for 'The Swan' by Camille Saint-Saëns is presented in a two-staff format. The top staff is for the vocal soloist, and the bottom staff is for the piano accompaniment. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal solo is a simple melody. The score is in 3/4 time and G major. The piano introduction is marked with a piano (p) dynamic. The vocal solo is marked with a mezzo-forte (mf) dynamic. The piano accompaniment is marked with a piano (p) dynamic. The score includes a piano introduction, a vocal solo, and a piano accompaniment. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal solo is a simple melody. The score is in 3/4 time and G major.

The musical score concludes with a double bar line, a repeat sign, and a CODA section. The CODA section is marked with a double bar line, a repeat sign, and the word "CODA." above the staff. The music continues with a forte (f) dynamic and a tutti (TUTTI) marking. The tempo is marked "rit." (ritardando) and the dynamics are "mp" (mezzo-piano) and "cres." (crescendo). The score ends with a final double bar line.